

THE MASTER BOOK of AMERICAN FOLK SONG
An Encyclopedia of the Traditional Music and Folk
Songs of the United States

History, Music and Words to 1,900 Songs
with Song-Finder Index containing more
than 17,000 cross-referenced titles and
information.

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ABOUT THIS WORK

This is far more than another collection of folk songs; it is, in fact, a synthesization of all folk song collections previously published in the United States and, to a degree, in Europe. The songs cover a time span of five centuries, beginning in the 15th and ending in the 20th. They were not all originally American, but neither were the people who sang them. Some came with the Spaniards, some came with the French, and still more came with immigrants from other European nations. The vast majority, however, came from England, Scotland and Ireland. An even larger number originated right here, when America was young and daily growing. All of them became Americanized through oral transmission, adaptation and change as the new nation expanded and developed a culture and a voice of its own. Yet nowhere in the printed history of America's heritage has all its folk songs been compiled and cross-referenced in a thoroughly educational and entertaining form. This work, hopefully, ends that dilemma.

Although there have been several thousand separately published volumes dealing with and probing the subject of American folk song, or focusing sharply into specialized divisions of the subject, this work offers previously unavailable totality of information. For the first time, a work devoted exclusively to the compilation of historically and generally significant, poignantly influential folk songs is available for the musicologist and folk devotee alike.

The two thousand six hundred and sixteen songs herein represent more than six thousand variants, versions, adaptations and parodies. The information about the songs, given in the form of headnotes, is as factual as research can make it. All references can be checked by simply examining the specific sources referred to. An extensive bibliography has been prepared for just that reason.

For information regarding the thousands of folk songs not given herein, we have prepared a Song-finder and Index section made up of 15,306 titles and first lines followed

by the coded identity of the published works in which the songs can be found, including the page numbers. Moreover, all the song titles are cross-referenced and properly identified.

This is an encyclopedia, not a dictionary. Definitions, other than those necessary to an understanding of certain material contained herein, are not given. What is given—aside from the words and music of songs— is essential and historical information about each song, including various titles under which other versions, variants, adaptations or parodies have been published.

Finally, the entire contents of this Encyclopedia are set down in straight alphabetical order. To locate a song, whether in this work or in another, one need only know the title and how to spell it. For more information turn to the section titled, Directions for Use.

DIRECTIONS FOR USE

Use as you would use any encyclopedia, except for those differences described below.

Beginning with the Reference Guide and Bibliography section, each entry is set down in alphabetical order with last names of authors, collectors, editors, etc., placed first. In a number of instances the names are followed by abbreviated titles of published works, but not if the name has only one published work to its credit. Letters between brackets () following the names of authors, collectors and editors always represent titles of their respective works. Numerals, except where Roman numerals are used to indicate a volume number, always represent page or song numbers, as in the following example:

Belden (BS), 22

Christie, II, 233

In the first example, Belden is the last name of the compiler and editor Henry Belden; the (BS) is an abbreviation of the title of his book (Ballads and Songs), and the 22 is the page number in that book on which is printed the song referred to.

In the second example, Christie is the last name of the editor William Christie (Traditional Ballad Airs, 2 vols.); the Roman numerals II refers to the second volume of his work, and the numbers 233 is the page number in that volume on which appears the song referred to.

Certain works have been published more than once. When this occurs, the page numbers of later editions do not always correspond with those in the original or earlier editions. Sometimes a published work will later be incorporated into another and larger work by the same collector. When this is the case, two different kinds of references are used. In the first instance the page numbers of both editions are given, and in order of publication. In the second instance the song numbers designated by the collector or

editor in the first edition are given, while page numbers are given for the later, larger work.

Examples follow:

Lomax (CS), 56-57, 344-346

Campbell & Sharp, No. 2

Sharp, I, 5-13

In the first example we are dealing with two editions of Cowboy Songs and Other Frontier Ballads by John A. and Alan Lomax. The first edition (1910) by John Lomax was re-issued in 1911 and again in 1915. New editions, one with additional material added and another, revised and enlarged, were published in 1919 and 1938. These two editions are the only ones referred to in this Encyclopedia. In the example of above, the first numbers following the name refer to the song SIOUX INDIANS (pp. 56-57 in the 1919 edition), while the second set of numbers (344-346) refer to the same song in the 1938 edition.

In the second example, we are dealing with two separate books bearing the same title and edited by the same author-collector, Cecil J. Sharp. The Campbell & Sharp collection, English Folk Songs from the Southern Appalachians, published in 1917 and now out of print was made a part of Cecil Sharp's later work, which used the same title. The song referred to by both references in the above example is Lady Isabel and the Elf Knight. Campbell & Sharp, No. 2, is the designated number of the ballad in the first work and Sharp, I, 5-13 are the page numbers on which the ballad was reproduced in volume 1 of English Folk Songs from the Southern Appalachians published in two volumes in 1932, 1952, 1960.

It has been assumed that any one seeking a specific song will already know at least one of the titles under which it has been published. If this assumption is correct, the seeker need only know how to spell the title in order to easily locate the song in question. Simply turn to the Song-finder and Index section and look in the proper alphabetical place.

ALL TITLES ARE LISTED IN STRAIGHT ALPHABETICAL ORDER.

A word of caution, however. This is an Encyclopedia of Folk Songs; it is not concerned with current "popular" songs published by commercial music firms and issued on records and tapes by recording companies. The only commercially published and recorded songs mentioned in this work are those that can be shown to be definitely related to a folk song— either by texts or by tunes, which have been adapted, borrowed, or claimed as originals by modern songwriters.

All titles in the Song-finder and Index section are followed by information which will direct the reader to page numbers or song numbers of publications containing versions of songs known by those titles. For example:

A. R. U. aka AMERICAN RAILWAY UNION (Amer. occupational type song. Author unknown. Dates from American Railway Union strike, 1893, led by Eugene V. Debs. 1st. Been on the hummer since ninety four...)-see Sandburg (AS), 190-191 wm.

This means that the song is printed on pp. 190-191 of The American Songbag by Carl Sandburg. In the Reference Guide and Index section, this book is listed thusly:

Sandburg (AS) -Carl Sandburg, The American Songbag.

New York: Harcourt, Brace & Co., 1927.

The small letters "wm" accompanying the page numbers indicates that the song, as printed, includes both words and music. If the letters "wo" are used instead, they indicate that the song is printed without music, giving "words only."

Titles beginning with articles A, An, or The are listed in the Song-finder and Index in the following manner:

BLIND MAN STOOD BESIDE THE ROAD, A
HONEST MINER, AN
AEROPLANE SONG, THE

Titles above versions of songs actually printed in Encyclopedia list the articles first, as follows:

A BLIND MAN STOOD BESIDE THE ROAD

Titles beginning with contracted words, such as Can't, Don't, I'll, They'll, and We'll, are listed as though they were complete words. In other words, do not look for Can't under the Cannot alphabetical position. Look for it as though it were spelled CANT.

Titles composed of names of persons, such as ABRAHAM LINCOLN, BILLY THE KID, CASEY JONES, JESSE JAMES, etc., are treated the same as any other title and listed with first name first— never with last name first.

Titles beginning with or composed entirely of dialectical terms, colloquialisms, or slang words are listed alphabetically, according to the way they are spelled.

Titles containing words derived from proper names beginning with abbreviated forms, such as Mac or Mc, are likewise alphabetized letter by letter. No allowance is made for abbreviations, although occasionally such titles as ST. JOHN'S RIVER are also found under SAINT JOHN'S RIVER. Even so, each spelling is treated as a whole word and listed accordingly.

Titles beginning with or containing Arabic numerals, such as 49 BOTTLES, are alphabetized as though the numerals were words. For example,

49 BOTTLES is positioned as FORTY-NINE BOTTLES.

Titles taken from published works are reproduced exactly as printed by the source. No attempt to alter titles or to correct previously published errors has been undertaken.

Titles listed in the Song-finder and Index section are all cross-referenced, if necessary, and the reader is always directed to see a selected main title where all the known and pertinent information concerning a specific song is given.

When two or more songs have the same title— as is often the case—, the reader is directed to the source of each.

When a title word or proper name has more than one spelling, which is also often the case, those different spellings

are treated as equal variants and entered in their proper alphabetical positions. For example:

FOUR MARIES, THE
FOUR MARYS, THE

Absence of a variant (either in word or title) does not mean that there is no variant.

To avoid space-consuming repetition, information given in one place is usually not repeated in another. Readers are simply referred to the heading or title under which that information appears.

No attempt has been made to invent information or to manufacture sources. When factual information was not available, the term "No information" was used. When the source of a song could not be reliably determined, the term "Origin unknown" was used. However, the terms "No information" and "Origin unknown"—as used in this Encyclopedia—mean only that factual information about a song and the origin of a song is unknown to this author, and not that it is necessarily unknown to others.

Finally, references to other works, except for those referred to no more than twice, are abbreviated to save space and time, but all these abbreviations are fully and clearly explained in the Reference Guide and Bibliography section. All other abbreviations used in this Encyclopedia are defined in the Key to Abbreviations, which is given below.

KEY TO ABBREVIATIONS

Adapt. (adaptation, adapted)	MSS. (manuscripts)
aka (also known as)	n.d. (no date)
Amer. (America, American)	No. (number)
Approx. (approximately)	o.p. (out of print)
c. (copyright, copyrighted)	orig. (original work)
Can. (Canada)	par. (parody)
CDC (Copyright deposit copy)	p. d. (Public Domain)
c. l. (complete listing)	p. l. (partial listing)
c. m. (copyrighted material)	p. s. (political song)
comp. (composed, composer)	pub. (published, publisher)
c.t. (common title)	Scot. (Scotland, Scottish)
Eng. (England, English)	Sp. (Spain, Spanish)
frag. (fragment)	SS (Source song)*
Fr. (France, French)	trans. (translated, translation)
Germ. (German, Germany)	U. S. (United States)
i.o. (information only)	var. (variant)
Mex. (Mexican, Mexico)	ver. (version)
m. o. (music only)	v.t. (version title)
MS. (manuscript)	w.o. (words only)
	w.m. (words and music)

*SS: source song. Any musical composition identified as an original, the tune of which is later used for other songs in oral circulation that have been classified in published collections as Folk Songs. The "source song" does not itself need to be recognized or classified as a "folk song."

REFERENCE GUIDE and BIBLIOGRAPHY

Only sources referred to more than once are listed below. Place and date of other publications, as well as authors, editors, and collectors, are included in the headnotes to individual songs.

-
- AARNE: -Antti Aarne and Stith Thompson, "Types of the Folk-Tale." Helsinki, Finland: Folklore Fellows Communications, Vol. 25, No. 74, 1928. Second Revision, FFC, No. 184, 1961.
- ACKER: -Ethel F. Acker, FOUR HUNDRED GAMES FOR SCHOOLS, HOME and PLAYGROUND. Dansville, N. Y.: Owen, 1923.
- ACME SONGS: -Republican Glee Book and Cartridge Box of Truth for the Campaign of 1888. Syracuse, N. Y.: Acme Publishing Bureau.
- ADAMS: -Captain R. C. Adams, ON BOARD THE ROCKET. Boston: D. Lothrop & Co., 1879.
- ADAMS (LC): -Andy Adams, LOG OF A COWBOY. New York: Doubleday & Co., 1902.
- ADAMS (WW): -Ramon F. Adams, WESTERN WORDS: A Dictionary of the Range, Cow Camp and Trail. Norman: University of Oklahoma Press, 1946.
- ADDY: -Sidney Oldall Addy, HOUSEHOLD TALES with Other Traditional Remains. London: David Nutt, 1895.
- ADLER: -Kurt Adler, SONGS OF MANY WARS. New York: Howell, Soskin, Publishers, 1943.
- ADLER (BK): -Alfred Adler, "Billy the Kid: A Case Study in Epic Origins." Western Folklore, Vol. 10, No. 2.
- ADVENTURE: -Adventure Magazine, New York. Also see: Frothingham (OS) and Gordon (OSMS).
- ADVERTISER, Aurora, Missouri. -see Wheat.
- ALBYN'S ANTHOLOGY: -see Campbell (AA).

SONG-FINDER and INDEX

(All titles are given in straight alphabetical order.)

- A, A, A, WINTER IS HERE (Eng. title of Pa.-Dutch version of ancient Germ. folk song: Á, Á, Á, d'r Winder der is dá. 1st line: Same as title, both languages ...)- see Korson (PSL), 107 w.m.
- ABALONE (Calif. folk song. No information. 1st. In Carmel Bay the people say....)- see Luther (ATS), 280 wm; Sandburg (AS), 280 wm; Sandburg (NAS), 93 wm.
- ABANDONED ONE, THE (v.t.)-see Index: EL ABANDONADO.
- ABBIE SUMMERS (v.t.)- see JEALOUS LOVER II.
- A B C (Educational piece)-see ALPHABET A, THE
- A B C, CAN'T SEE ME (v.t.)-see ALPHABET B, THE
- A B C DOUBLEDOWN, or TUMBLEDOWN D (v.t.)-see ALPHABET B, THE
- ABDUL A BULBUL AMIR, or ABDULLAH BULBUL AMIR, or
ABDUL THE BULBUL AMEER (v.t.)-see BALLAD OF ABDULLAH
BULBUL AMIR
- A-BEGGING WE WILL GO (v.t.)-see JOLLY BEGGAR II, THE
- ABE-IAD, THE (v.t.)-see ABRAHAM LINCOLN VI
- ABEL BROWN (Shanty)-see Encyclopedia
- ABE LINCOLN (v.t.)-see ABRAHAM LINCOLN I
- ABILENE, MY ABILENE (Home praise "country" song. 1st. Abilene, Abilene, prettiest town I've ever seen...)
-see Leisy, 1-3 wm.
- ABOARD THE HENRY CLAY (Capstan shanty. 1st. Masthead that yard...)-see Harlow, 207 wm
- ABOARD THE RESOLUTION (v.t.)-see MASQUERADING WOMAN V
- ABOLITIONIST HYMN (Political song)-see Encyclopedia
- ABRAHAM, ABRAHAM (v.t.)-see ABRAHAM LINCOLN headnotes
- ABRAHAM LINCOLN I-IX (political)-see Encyclopedia

No. 1

ABEL BROWN
also known as

Abram Brown

Rollicking Bill the Sailor

This old "forecastle" song was in circulation for many years before it was ever printed. Colcord did not include it in the first edition of "Roll and Go", because, according to her, it "was so dirty." Vulgarity abounded in early folk songs and ballads, which is why so many were excluded from published collections. Abel Brown did not appear in print in America until 1928, when Frank Shay included three edited stanzas in his More Pious Friends and Drunken Companions. Less than a year later the professional songwriters took over: Abel Brown became Barnacle Bill.

Barnacle Bill the Sailor, with words and music credited to Carson Robison and Frank Luther, two well known "country music" writers and entertainers, was published in 1929 by the Southern Music Publishing Company, Inc., New York, N. Y. The song was copyrighted April 3, 1929, but the copyright deposit copy cannot be found.

The fact remains, however, that Barnacle Bill the Sailor is nothing more than a re-write of Abel Brown the Sailor.

References

Colcord, 182-183

Shay (PF2), 102

Harlow (C), 164-166

Shay (PF3), 151

Abel Brown

"Who's there, rapping on my door?
Who's there, rapping on my door?
Who's there, rapping on my door?"
Said the fair young maiden.

"It's me, me love! and I'll roam no more;
It's Abel Brown the Sailor.
Now hurry, love, and open the door!"
Said Abel Brown the Sailor.

"I have heard your lies before,
I have heard your lies before,
I have heard your lies before,"
Said the fair young maiden.

"I've brung me pay for to blow ashore,"
Said Abel Brown the Sailer.
"Now hurry, love, and open the door!"
Said Abel Brown the Sailer.

"I'll come down and let you in,
I'll come down and let you in,
I'll come down and let you in,"
Said the fair young maiden.

"I'll kiss your lips, your neck and chin,"
Said Abel Brown the Sailer.
"We'll jump in bed and wallow in sin,"
Said Abel Brown the Sailer.

"What if we should have a child?
What if we should have a child?
What if we should have a child?"
Said the fair young maiden.

"If it's a girl, we'd raise her mild,"
Said Abel Brown the Sailer.
"If it's a boy, we'd raise him wild,"
Said Abel Brown the Sailer.

A-HUNTING WE WILL GO I

Also known as

Hunting Oh, Have You Seen the Shah? O! A-Hunting We Will Go

This is an old English game song; it is traditional and widely known in America. Folk-song collectors have ignored it, probably because versions appear in many books used in public and private schools throughout the country.

References

Bancroft, 349-350

Bertail, 134

Burne, 574

Farnsworth, 94-95

Forbush, 40-41

Gomme, I, 243-245

Hornby, 36

A-Hunting We Will Go I

A-hunting we will go,
A-hunting we will go;
We'll catch an old fox
And put him in a box,
A-hunting we will go.

Oh, have you seen the Shah?
Oh, have you seen the Shah?
He lights his pipe
On a star-light night—
Oh, have you seen the Shah?

We'll skip across the stream,
We'll skip across the stream;
We'll step upon the rocks
And not wet our socks,
We'll skip across the stream.

AIN'T GONNA BE TREATED THIS-A WAY
 also known as
 Going Down the Road Feelin' Bad
 I Ain't Gonna Be Treated This-a Way
 I'm Going Down This Road Feeling Bad

Here we have a composite-type song, made up of lines and stanzas formerly heard in other pieces. There are several versions floating around, the better known being the one composed by Woody Guthrie. I learned the song from my father, who, when I asked about it, told me he had learned it "right after World War I." It has much in common with the "Takes A Worried Man" song which also exists in several versions, and was finally released on commercial recordings by A. P. Carter. Both songs are probably of Negro origin, but I can't prove it with hard facts.

Alan Lomax thought it originated in a prison, but offered no evidence to support that opinion.

The late Red Foley sang a version as early as 1930 and Bradley Kincaid, Doc Hopkins and several other country music performers claim it was sung by them in the late 1920s.

See and compare the "I'm Going Down the Road" song in Courlander (NSA), 91. There is also an old country blues song with similarities, "I'm Goin' Where the Chilly Winds Don't Blow."

References

Botkin (AFL), 876-877	Leisy, 127-128
Brown, III, 524; V, 297	Leisy (SPS), 28-29
Bulletin (TFS), IV, 80	Lomax (USA), 242
Downes, 341, 400	Scott (BA), 346-347
Hille, 9	Whitman, 82-83
Ives (SA), 240-241	

Ain't Gonna Be Treated This-a Way

I'm walking 'round this town feeling bad,
I'm walking 'round this town feeling bad,
I'm walking 'round this town feeling bad,
O Lord! And I ain't gonna be treated this-a way!

Done lost the best gal I ever had,
Done lost the best gal I ever had,
Done lost the best gal I ever had,
Lord, Lord! And I ain't gonna be treated this-a way!

A little match-box will hold my clothes,
A little match-box will hold my clothes,
A little match-box will hold my clothes,
O Lord! And I ain't gonna be treated this-a way!

I'm going where the cold wind never blows,
I'm going where the cold wind never blows,
I'm going where the cold wind never blows,
Lord, Lord! And I ain't gonna be treated this-a way!

I'll put on my shoes and hit the road,
I'll put on my shoes and hit the road,
I'll put on my shoes and hit the road,
O Lord! cause I ain't gonna be treated this-a way!

I sure got myself a heavy load,
I sure got myself a heavy load,
I sure got myself a heavy load,
Lord, Lord! And I ain't gonna be treated this-a way!

I'm going down this road feeling bad,
I'm going down this road feeling bad,
I'm going down this road feeling bad,
O Lord! And I ain't gonna be treated this-a way!

AIN'T GONNA RAIN NO MORE

also known as

Ain't Going to Rain No more	It Ain't Gwine Rain No Mo'
Hurry, Boys, Hurry	T'aint Gonna Rain No Mo'

In this piece we have an excellent example of the process through which folk songs pass. Derived from various Negro and Minstrel songs, it flowed into the folk stream of America where it was finally fished out by Wendall Hall, a professional Tin Pan Alley composer. Hall took a folk version and re-wrote it as popular dance song, and his version became a commercial and popular hit.

When the popularity of Hall's version waned, the song drifted once more into the folk stream. Now it is again going through the process of adaptation and change.

The earliest versions date from the 1870s, insofar as I have been able to determine, but there are indications that some are much older.

Lines and stanzas used in various old versions are also found in other songs, such as: Run, Nigger, Run in Harris (URHF), 200 and Lomax (ABFS), 230; Raise A Rukus Tongiht and Gwine To Get A Home By An' By in Odum, 173-175; John Booker and Oh, Mourner! in Perrow, XXVIII, 135, 138; Pore Mournah and My Ole Mistis in Scarborough (NFS), 106, 165, 194, 223-225; Promises of Freedom in Talley, 25-26, and White, 134, 151-152; Some Folks Say in Bass, XLIV, 425; They Steal' Gossip in Talley, 110 and White, 138; Whar Did You Cum From in White, 449; Way Down Yonder in the Cornfield in Shay (PF-1), 79; and Blackbird and Rabbit in Dudley & Payne, I, 10, 12-13. Also see and compare: Steely, 217-218 and Wells, 277.

References

Botkin (APPS), 322-328	Randolph, III, 369-370
Brown, III, 517; V, 288	Sandburg (AS), 141
Douthitt, 37-38	Scarborough (NFS), 107-
Journal (AFL), XXIV, 277, 374	Scott (BA), 212-213
Finger (FB), 163-164	White, 281-282

Ain't Gonna Rain No More

Ain't gonna rain no more, no more,
Ain't gonna rain no more!
Now how in hell can old folks tell
It ain't gonna rain no more?

I went out and looked around--
Ain't gonna rain no more!
Liquid sunshine came pouring down--
Ain't gonna rain no more!

What did the weatherman say today?
Ain't gonna rain no more!
Drink up, boys, and sing away--
Ain't gonna rain no more!

Bet you five, I'll bet you ten,
Ain't gonna rain no more!
Come on, folks, sing it again--
Ain't gonna rain no more!

I'm forty some miles from whiskey,
I'm sixty-five from gin;
I'm leaving this damn country now,
'Cause it's over-run with sin!

It ain't gonna rain no more, no more;
It ain't gonna rain no more!
How in the hell can the old folks tell
It ain't gonna rain no more!

ALL DOWN TO SLEEP

also known as

Four Old Maids Sat Down	Poor Widow
to Sleep	The Sleeping Beauty
Here's a Young Lady	Sleepy Man
Here Stands a Young Man	The Strawberry Bush
Here Stands a Young Man Who	There Was a Young Lady Who
Wants a Sweetheart	Sat Down to Sleep
Here We Go Round the Straw-	Young Lady Sit Down to Sleep
berry Bush	
Melven Vine	

Tune: Mulberry Bush.

An old English game song. American versions of this song derived directly from English versions, and many of them have been published in all areas of the English-speaking world. It is a circle or ring game song and is related to a large group of marriage games, such as Getting Married, Hog Drovers, The Juniper Tree, and Knights A-Riding. Other play-party and game songs of a similar type are Daughter, Oh Daughter, Silly Old Man, There Sits an Old Woman—see Gardner (SPPG), XXXIII, 126—, Here Sits a Young Lady—see Isham, XXXIV, 117-119—, and Here Sits a Young Man—see Piper (SPPG), XXVIII, 269. Also closely related is the English game song, Here Stands a Young Man, or Here Stands a Young Lady—see Gomme, I, 204—, which begins:

Here stands a young man who wants a sweetheart,
With all his merry maids around him....

Another English relative is the Poor Widow game song in Gomme, II, 62, which is a female version of Silly Old Man.

In an early Massachusetts version, recovered by Newell and called by him The Sleeping Beauty, the sleeping girl was awakened with a kiss. Newell also printed a Negro version which he found in Galveston, Texas.

The version below is from North Carolina, taken down as sung by Martha Tyndal at Wilmington, N. C., July, 1937.

See and compare McIntosh, 50-51.

References

Babcock, I, 252-253	Journal (AFL), XXIV, 117-119;
Botkin (APPS), 140-141	XXVIII, 269; XXXIII,
Brown, I, 127	126; XLIX, 255-256.
Dudley & Payne, I, 27	Newell, 224-225
Gardner (FSH), 239-240	Northall, 370
Hamilton, XXVII, 292-293	Scarborough (NFS), 138
Heck, XL, 39	Wolford, 66-67

All Down to Sleep.

There sits a young lady all down to sleep,
All down to sleep, all down to sleep,
There sits a young lady all down to sleep,
So early in the morning.

She wants a young man to wake her up,
To wake her up, to wake her up,
She wants a young man to wake her up,
So early in the morning.

So write his name down and send **it** by me,
And send it by me, etc.

Mister _____ his name shall be,
His name shall be, etc.

The way is open and he'll step in,
And he'll step in, etc.

Arise, arise, upon your feet,
Upon your feet, etc.

THE ANIMAL FAIR

also known as

I Went to the Animal Fair

This is an old minstrel-stage song that was adopted by generations of college students and barroom quartettes. Now it is usually sung to amuse children. I have known the song all my life, but simply cannot recall where or from whom I learned it.

References

- | | |
|--------------------------|------------------------|
| Brown, III, 219; V, 128 | Loesser, 242-243 |
| Bulletin (TFS), V, 45-46 | Luther (ATS), 255 |
| Clark (ESB), 125 | Randolph, III, 207 |
| Davis (FSV), 204 | Sandburg (AS), 348-349 |
| Henry (SSSA), 241 | Spaeth (REW), 79 |
| | Talley, 159-160 |

The Animal Fair

I went to the Animal Fair,
 The birds and the beasts were there;
 The big baboon, by the light of the moon,
 Was combing his auburn hair.
 The monkey he got' drunk
 And sat on the elephant's trunk;
 The elephant sneezed,
 And fell on his knees,
 And what became of the monk,
 The monk, what became of the monk?

APPRENTICE BOY I

also known as

The Prentice Boy	The Prentice Boy's Love
The Prentice Boy's Love for Mary	for Polly
The Prentice Boy's Love for Peggy	The Sheffield Prentice
	The Sheffield Apprentice

This ballad is not as old as the theme of its story, which is ancient. The theme dates from Biblical days, when Joseph was falsely accused by his master's wife because he had spurned her romantic advances. In the ballad, a serving-man rejects the love of his mistress and is framed as a thief by her, in an act of mean revenge. It was an active theme with 19th century balladeers, and this ballad was a particular favorite of the broadside publishers and song compilers. Broadside versions were issued by Cadman, Catnach, De marsan, Harkness, Pitts, Such, Walker, and others, prints of which are in the Harvard Library. Versions appeared in many songsters, including Turner and Fisher's Forget-Me-Not Songster, Philadelphia, 1840. Two years later, the same was reprinted in the Nafis and Cornish Forget-Me-Not Songster, New York, and the Locke and Bubier editions of The Forget-Me-Not Songster, Boston, pp. 244. A similar version of the song appeared in Elton's Songs and Meolodies for the Multitude, p. 318.

Many of the American versions differ considerably from ~~xxxxx~~ those known in England and Ireland, where the ballad originated, and several of them contain lines and stanzas borrowed from other ballads. Several other ballads also share version titles with this one—a circumstance that has resulted in some confusion, if not to the collectors themselves certainly to some of their readers. For example, The Bramble Briar given elsewhere in this Encyclopedia. Under the title of The Sheffield Apprentice, Sharp, II, 66-69, prints five versions of the Boston Burglar, thus implying that one is a variant of the other. But despite the fact that lines and stanzas belonging to The Boston Burglar frequently show-up in

versions of this ballad, it is my opinion that the two ballads are not otherwise related.

References

- | | |
|---------------------------------|---|
| Belden (BS), 131-132 | Gray, 90-93 |
| Brewster (BSI), 274-275 | Greig, I, art. 45 |
| Brown, II, 353-355; IV, 204-205 | Henry (FSSH), 183-184 |
| Campbell & Sharp, No. 97 | Journal (AFL), XXVIII, 164; XXXII, 499; XLV, 51 |
| Cambiaire, 80-81 | Journal (FSS), I, 200; II, 169 |
| Chappell (FSRA), 140 | Kincaid No. 3, 18 |
| Christie, II, 67 | Laws (AB), 5, 20, 57, 90, 245 & 301 |
| Cox (FSS), 294-295 | Leach, 316 |
| Creighton (FSNB), 45-46 | Moore (BFSS), 163-165 |
| Creighton (TSNS), 203-206 | Ord, 421-422 |
| Creighton (FSV), x | Peacock, III, 709-710 |
| Dean, 18-19 | Sharp (FSE), II, 44 |
| Flanders (VESB), 94-96 | Shearin (SR), XIX, 320 |
| Ford (BB), No. 3307 | Southern (FLQ), V, 139 |
| Gardner (BSSM), 71-72 | |
| Gillington (HFS), 14 | |

Apprentice Boy I

I was raised up in Boston, but in a low degree;
My parents doted on me—an only child, you see.
I ripped and roved and rambled, and by fancies was misled;
And then I became a hired-man, and all my joys were dead.

I hated my employer, although I served him well,
And I was quite determined no more with him to dwell.
I did not tell my parents when I up and ran away,
And headed straight for New York, where I hoped to stay.

I met a wealthy lady, who said she lived quite near;
She offered me great wages to work for her a year.
And after much persuading, at last I did agree
To go with her to Holland and serve her faithfully.

We had not been in Holland a month or two or three,
When I began to notice that she was fond of me.
She offered gold and silver, she offered house and land,
If I'd agree to marry and live at her command.

I said, "My honored lady, my heart has been betrayed;
I am in love with Polly, your sweet and lovely maid.
I promised her we'd marry, and I took a solemn oath—
You know, dear honored lady, I cannot wed you both."

I did not see her anger until she turned away;
She swore she'd have revenge before another day.
A gold ring from her finger—and believe me, it's no lie—
She slipped into my pocket, and for this I must die.

I swore that I was innocent, but all to no avail;
She swore that I was guilty, so they put me in jail.
The judge did not believe me, he said that I must die;
Now I must face the hangman because she told a lie.

A-ROVING

also known as

Amsterdam	I'll Go No More A-Roving
The Amsterdam Maid	Maid of Amsterdam

Here we have one of those "full circle" songs so often discussed by collectors and song-tracers; it began on shore, went to sea, then returned again to shore. Seamen sang it as a capstan shanty and, perhaps, as a fore-castle piece as well. Today it is strictly a shore song, and its modern popularity is primarily due to the frequent performance it receives from professional folk-singers. The song is quite old. It did not, ~~derive~~ however, derive from Heywood's Rape of Lucrece, 1608, as has been stated by some collectors. The song in Heywood's play contains one or two similar lines but is definitely not a version of A-Roving. There are related songs in circulation, and Cecil Sharp's collection contains two of them: We'll Go No More A-Cruising and We'll Go No More A-Roving.

The tune is widely known, but not always in association with A-Roving. For a version of the tune from a Dutch or Flemish source, see De Meysges van het Eykenhout in Flommond van Duyse's Het Oude Nederlandsche Lied (Antwep), II, (1905), pp. 979-980. Van Duyse obtained it from De Coussemaker (Chants Populaires des flamands de France, p. 380). Of course, this should not be construed as meaning that the tune is Dutch, Flemish, or French; it has been reported far more often in British and American tradition.

The A and B versions given below are from my memory-bank of old songs, with B being somewhat more bawdy than A.

References

Baltzer, II, 40	Bullen & Arnold, 11
Best, 134	Cazden, II, 24-27
Bone, 100-103	Chamberlain, 124
Boughton, 12	Colcord, 87-88

A-Roving (ref. cont'd)

Davis & Tozer, 68	Linscott, 125-126
Doerflinger, 56-58	Luce, 226
Farnsworth & Sharp, 100-101	Masefield (SG), 366
Finger (FB), 156-157	Meloney, 7
Grainger, No. 153	Patterson (SA), 177
Hugill (2), 167-170	Robinson, 38
Ives (SA), 70-71	Samson, 12
Ives (SB), 130, 114-115	Sharp (EFC-1), 28-29
Johnson (BLL), 32-33	Shay (IMWS), 80
Journal (FSS), II, 245	Terry, II, 6, 8
King, 23	Trevine, 2
Leisy, 12-15	Trident, 88-89
Leisy (LAS), 66	Whall (SSS), 61
Leisy (SPS), 176-177	

A-Roving (Version A)

In Amsterdam there lived a maid,
Mark well what I do say;
In Amsterdam there lived a maid,
And she was mistress of her trade.
I'll go no more a-roving
with you fair maid!

Chorus

A-roving, a-roving, .
A-roving's been my ru-i-in;
I'll go no more a-roving
With you fair maid.

I took this maid out for a walk,
Mark well what I do say;
I took this maid out for a walk—
Of sex and things we had a talk.
I'll go no more a-roving
with you fair maid!

A-Roving (version A) cont'd

Her eyes were blue, her cheeks were brown,
Mark well what I do say;
Her eyes were blue, her cheeks were brown,
And she had on a flimsy gown.
I'll go no more a-roving
with you fair maid!

I took her out and spent my pay,
Mark well what I do say;
I took her out and spent my pay,
And each of us went on our way.
I'll go no more a-roving
with you fair maid!

A-Roving (Version B) Same tune as above.

In Amsterdam there lived a maid,
Now mark you what I say;
In Amsterdam there lived a maid,
And she was a mistress of her trade—
I'll go no more a-roving with you,
fair maid.

Chorus

A-roving, a-roving, a-roving's been my ru-i-in;
I'll go no more a-roving with you, fair maid!

I put my hand upon her knee,
Now mark you what I say;
I put my hand upon her knee,
She said, "Young man, you're rather free."
I'll go no more a-roving with you,
fair maid.

I put my hand upon her thigh,
Now mark you what I say;
I put my hand upon her thigh,
She said, "Young man, you're up too high."
I'll go no more a-roving with you,
fair maid.

I rolled her over on her back,
Now mark you what I say;
I rolled her over on her back,
And thought the goddamn bed would crack!
I'll go no more a-roving with you,
fair maid.

When she had spent my whole year's pay,
Now mark you what I say;
When she had spent my whole year's pay,
She slipped her anchor and sailed away!
I'll go no more a-roving with you,
fair maid.

BABES IN THE WOODS

Also known as

Babes in the Wood	Three Babes
The Children in the Wood	Two Babes in the Wood
Little Babes in the Woods	Two Children in the Wood

This song is quite old, according to Percy, who recorded twenty 8-line stanzas which he obtained from "two ancient copies, one of ~~them~~ in black-letter in the Pepy's collection." Percy thought the ballad was written by Robert ~~Yarrington~~ ~~1601~~ Yarrington in 1601, but the version referred to is somewhat different from the song as now known. It has been recovered through-out the English speaking world, and was obviously brought to America by early settlers. In reduced form, the song is still widely known in the U. S.

References

Baring-Gould (BNSR), 40	Hudson (FSM), 285
Belden (BS), 106-107	Journal (AFL), XXXV, 348-350
Brewster (BSI), 313	Laws (AB), 26, 290
Brown, II, 388	Leach, 140
Cambiaire, 121-122	Mason (NRCS), 22
Chappell (PMOT), I, 200	McGill, 103-106
Christie, I, 142	Moffat (LSLA), 33
Cox (TBFS), 89	Morris, 401-407
Cox (TBWV), 73-74	Percy (RAEP), III, 169-176
Creighton (FSNB), 183	Pound, 233-234
Davis (FSV), 38	Randolph, I, 365-368
Ebsworth (RB), I, 284-285	Rimbault (MIPR), 108
Flanders (NGMS), 234-238	Scarborough (NFS), 57
Gardner (BSSM), 343-345	Sharp, I, 309
Glass (SFRF), 31-32	Williams (FSUT), 217

Babes in the Woods Version A

Do you remember long ago,
 Upon a summer day,
 Two babes, their names I do not know,
 They wandered out to play?

Then both those lovely little babes
Did wander all around,
And neither of them was aware
They never would be found.

So deep into the woods they went,
Involved in childish play—
Two little babes with one intent,
Who soon had lost their way.

And when the sun gave no more light,
They both sat down and cried;
They clung together in their fright,
And that's the way they died.

The robins saw them lying there,
And sang as robins should,
And scattered leaves upon the pair—
Poor babes lost in the wood.

Version B (English Nursery version)

My dears, do you know
A long time ago,
Two poor little children,
Whose names I don't know,
Were stolen away
On a fine summer's day,
And left in the wood,
Or so many folk say.

Chorus

Poor Babes in the wood!
Poor Babes in the wood!
Don't you remember
The Babes in the wood?

Babes in the Woods (version B) cont'd

And when it was night,
So sad was their plight,
The sun it went down,
And the moon gave no light;
They sobb'd and they sigh'd,
And they bitterly cried,
And the poor little things
They then lay down and died.

And when they were dead,
The robins so red,
Brought stawberry leaves
To over them spread,
Then all the day long,
The branches among,
They mournfully whistled,
And this was their song:

Chorus

Poor Babes in the wood!
Poor Babes in the wood!
Don't you remember
The Babes in the wood?

THE BAILIFF'S DAUGHTER

also known as

The Bailey Daughter of Hazeltown	The Comely Youth
The Bailiff's Daughter of Islington	The Sheriff's Daughter of Lexington

This ballad, which dates back at least to the 17th century, has a "disguised lover" theme. Here, however, the woman and not the man is the lover in disguise. Similar stories are found in other ballads. For example, see Masquerading Woman X elsewhere in this Encyclopedia.

Here again the text has proven more stable than the tune. Texts vary from version to version, but not much. On the other hand, the tunes collected vary greatly, many so different ~~that~~ as to be unrecognizable without a text by which to identify them. Bronson's The Traditional Tunes of the Child Ballads, II, contains no less than 34 melodies used for the piece.

The version below has undergone an Americanization process, so that the bailiff of Islington appears as the sheriff of Lexington, and the lovers are ~~Kentucky~~ residents of Kentucky instead of England. Otherwise, the story is the same.

References

- | | |
|--------------------------|--------------------------------|
| Bantock, 52 | Flanders (GGMS), 74-76 |
| Barry (BBM), 225-227 | Flanders (NGMS), 61-63 |
| Belden (BS), 68-69 | Gainer, 66-67 |
| Bulletin (VFS), IV, 7 | Greenleaf, 34 |
| Chappell (OEPM), II, 159 | Greig & Keith, 82-84 |
| Chappell (PMOT), 203-204 | Hudson (FSM), 114-116 |
| Child, II, 426-428 | Journal (AFL), XXIX, 201; XXX, |
| Coffin, 101-102 | 321, 332; XXXIX, 106 |
| Creighton (TSNS), 58-62 | Journal (FSS), I, 125, 209; |
| Davis (TBV), 383, 585 | VII, 34 |
| Dean-Smith, 51 | Karpeles, 78-79 |
| Ebsworth (RB), II, 457 | Leach (BB), 313-314 |
| Flanders, III, 67-75 | Leisy, 19-20 |
| Flanders (CSV), 6-7 | Linscott, 160-163 |

Moore (BFSS), 80-81
Morris, 300-302
Pepys, No. 256
Percy (RAEP), III, 135
Rimbault (MIPR), 100
Ritson (SCES), II, 234

Sharp, I, 219-221
Sharp (FSE), V, 41
Shearin (BBCM), 4
Shearin (SKFS), 8
Williams (FSUT), 174

The Bailiff's Daughter

There was a youth, a Kentucky youth,
And he was a banker's son;
He loved the sheriff's daughter fair,
Who lived in Lexington.
But she was shy, and she never could
On him her love bestow.
Then this youth was sent far from home,
Because he loved her so.

This youth was gone for seven long years,
And never his love did see—
"O many times I've wept for her,
But did she weep for me?"
Then all the maids of Lexington
Went forth to sport and play—
But not the sheriff's daughter fair;
She quietly stole away.

She hurried home and dressed herself,
But ragged was her attire;
For she meant to go to New Orleans,
To seek her heart's desire.
While walking on a hard-clay road,
So very hot and dry,
She stopped awhile to rest herself,
And he came riding by.

She sprang right up, with cheeks so red,
And seized his bridle rein:

"A penny, a penny, kind sir," she said.

"O help me ease my pain!"

He said, "A penny I will give,

But where, miss, were you born?"

"At Lexington, kind sir," said she,

"But there I suffered scorn."

The young man then inquired of her,

To learn if she did know

A certain maid at Lexington,

And he described her so.

"Oh, yes, I knew her very well,"

The disguised maiden said;

"And tho I hate to tell you, sir,

The one you seek is dead."

"If that be true, then take my horse,

My saddle and bridle also,

And I will go to some far land

To hide my grief and woe."

"O stay! O stay!" the maiden said,

"She's standing at your side!

I am the one you love so well,

And I've come to be your bride."

"O don't you recognize my hand,

My eyes, my auburn hair?

And is this not the ring of gold

You once gave me to wear?"

"O farewell grief, and welcome, joy;

O welcome unto me—

For I have found my own true love,

And married we shall be!"

BANGUM AND THE BOAR

also known as

Bangry Rewey	Old Bangum
Bangum and the Bo'	Old Bangum and the Boar
Bangum Rode the Riverside	Rurey Bain
Bold Sir Rylas	Sir Lionel
Old Badman	

This old British ballad is not known to American tradition in its original form, except through print, yet it seems to have survived better in the U. S. than in its native land. The version given below is from the repertoire of Doc Hopkins, a retired ballad singer who, for many years, was a featured performer of the National Barn Dance radio show, WLS, Chicago.

References

- | | |
|----------------------------------|----------------------------|
| Barry (BBM), 434-435 | Journal (AFL), XIX, 235; |
| Bell (APBS), 124, 250 | XXV, 175; XXX, 291 |
| Belden (BS), 29-31 | Leach (BB), 100-103 |
| Belden (PLSB), No. 3 | Lomax (FSNA), 510 |
| Bell (APBS), 124, 250 | Lomax (OSC), 149 |
| Campbell & Sharp, No. 8 | McGill, 78-81 |
| Chase (AFTS), 126-127 | Moore (BFSS), 27-32 |
| Child, I, 208-215 | Niles (BB), 77-83 |
| Christie, I, 110 | Percy MS., 32 |
| Coffin, 48-49 | Randolph, I, 72 |
| Davis (TBV), 125, 558 | Scarborough (NFS), 51-52 |
| Dean-Smith, 105 | Scarborough (SC), 191, 407 |
| Flanders, I, 226-229 | Sharp, I, 54-55 |
| Flanders (BMNE), 60-61 | Smith (AA), 4 |
| Gainer, 24-25 | Williams (FSUT), 118-119 |
| Hales, I, 75 | |

Bangum and the Boar

Now there's a wild boar in these woods,
 Runnin' 'round, runnin' 'round,
 Now there's a wild boar in these woods;

He'll kill you dead and drink your blood,
Runnin' 'round, runnin' 'round.

Old Bangum would a-huntin' go,
Runnin' 'round, runnin' 'round,
Old Bangum would a-huntin' go;
No braver man could strike a blow,
Runnin' 'round, runnin' 'round.

He raised his horn up to his mouth,
Runnin' 'round, runnin' 'round,
He raised his horn up to his mouth
And blew a blast from north to south,
Runnin' 'round, runnin' 'round.

Old Bangum found the wild boar's den,
Runnin' 'round, runnin' 'round,
Old Bangum found the wild boar's den,
And saw the bones of many men,
Runnin' 'round, runnin' 'round.

Upon that wild boar Bangum fell,
Runnin' 'round, runnin' 'round,
Upon that wild boar Bangum fell—
They fought like fiends from deep in hell,
Runnin' 'round, runnin' 'round.

Old Bangum pulled his killin' knife,
Runnin' 'round, runnin' 'round,
Old Bangum pulled his killin' knife,
And hacked away that old boar's life,
Runnin' 'round, runnin' 'round.

Old Bangum told his lovin' bride,
Runnin' 'round, runnin' 'round,
Old Bangum told his lovin' bride,
"We'll eat the meat and save the hide,"
Runnin' 'round, runnin' 'round.

BETSY EVANS

also known as

Bessie Beauty	Betsy from London
The Betrayed Maiden	Betsy is a Beauty Fair
Betsey	Betsy the Waiting Maid
Betsey Evans	Betty and Johnny
Betsey the Waiting Maid	Johnny and Betsy
Betsy	The Lancaster Maid
Betsy and Johnny	Pretty Bessie
Betsy, Betsy from London Fair	Pretty Betsey
Betsy Brown	The Young Man's Misery

It is difficult to believe how popular this old song once was, especially on hearing it sung today. To modern ears it has little meaning and practically no musical appeal, but Betsy Evans, the Waiting Maid was known to and loved by hundreds of thousands throughout the English-speaking world of 18th and 19th centuries.

The song originated in England, but how and where is an unresolved matter. Newell, in *Journal (AFL)*, XII, 245, in 1889, traced Betsy Evans back to The Lancaster Maid, which was sung in Massachusetts as long ago as 1800. Pound (POB), 199, ~~claims~~ claims the song derived from Colonial days. Both Frank C. Brown and G. Malcolm Laws thought it was a rewrite of the seventeenth century ballad, Love Overthrown, a version of which is in Rollins (PB), VII, 136-138. Pitts of Seven Dials issued a version in stall print as The Betrayed Maiden, which was reprinted in Firth's An American Garland, 69-71. The song's wide popularity was probably due to the situation described in the text; it was something that happened over and over again to the poor in the British Isles. During the 17th and 18th centuries, the dread of being kidnapped and shipped to virtual slavery in the American colonial plantations was more real than imaginary. The reality of this general dread among the common folk is substantiated by historical records. In Rollins (PB), IV, 37-40, we read: "On May 23, 1682, in the course of a trial at London it was proved...."

that there was in general such a trade as kidnapping or spiriting away children, and witnesses testified that 'there had been above five hundred sent away in two years at Christmas last.'

Betsy Evans is one of the many songs dealing with that political, social and commercial abuse of poor people in 17th and 18th century England.

See and compare the Richard and I song in Creighton (MFS), 49.

References

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Campbell & Sharp, No. 74	XIX, 130-132
Cazden, I, 74-75	Journal (EFDS), III, 244
Creighton (FSNB), 123-124	Laws (AB), 189
Creighton (SBNS), 62-63	McCollum, 107-108
Eddy, 218-219	Peacock, III, 666-667
Flanders (BMNE), 9-11	Pound, 66-68
Flanders (CSV), 10-11	Quarterly (SFL), VIII, 235-238
Gardner (BSSM), 114-116	Randolph, I, 235-236
Greig, I, art. 80	Sharp, II, 4-5

Betsy Evans

Young Betsy was a lady fair
Who sailed over from London there;
A servant maid she was bound to be,
Which suited Betsy to a high degree.

In this new house there was a son,
And to his parents a priceless one;
But Betsy was so fine and fair,
He looked upon her and he learned to care.

Her eyes did shine with loving light,
And he told Betsy one summer's night:
"The love I feel I dare not show,
For my dear parents would then make you go."

BILLY BOY

also known as

Billie Boy
 Charming Billy
 My Billy Boy

My Boy Billy
 Where Have You Been,
 Billy Boy?

Here we have one of the folk classics, an old English-Irish song that is known throughout the English-speaking world. There are so many versions in print that one would be foolish to assume the number. Practically every music publisher in the U. S. has published a version in sheet-music form in folios, and sometimes more than once. Those music books used in schools also contain versions. Folk collectors have also included ~~in~~ versions in their published works. Despite its popularity, however, folk scholars offer differing opinions as to the ~~XXXXX~~ song's origin. For example: Sabine Baring-Gould thought it was a fore-runner of Lord Randal, while Cecil Sharp thought it ~~is~~ was a burlesque, or a derivative, of Lord Randal. See Will Davy, My Son elsewhere in this Encyclopedia.

Kittredge, JAF, XXVI, 357 (Note 1), gives a long list of British references, including Hamilton's Scottish Orpheus, pp. 192-193. The broadside press is represented by a Demarsan broadside, List 18, No. 4. During the Civil War, a version appeared in Beadle's Dime Song Book No. 10 (1863), p. 62. Also see Clifton Johnson's What They Say in New England (Boston, 1897), pp. ~~192~~ 225, 230.

A Civil War parody, Billy Boy, Billy, is in Child's War-Songs for Freemen (Boston, 1862), p. 41.

I have yet to meet a folk or "country-western" singer who did not know a version of Billy Boy, and many of them made phonograph recordings of it. For that reason, I have listed only a few of the published works containing a version, some old, some quite recent, but a sufficient number to demonstrate Billy Boy's popularity on both sides of the Atlantic.

References

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Baring-Gould (GCS), 83
Belden (BS), 499-501
Bertail, 66
Best, 35
Botkin (APPS), 145-146
Bronson, 227-233
Brown, III, 166-169; V,
97-99
Brown (BLNC), 10
Bulletin (TFS), III, 94
Cambiaire, 45-46
Campbell & Sharp, No. 89
Cazden, II, 28-31
Chase (TBS), 18
~~Chase (FSS)~~
Cole, 6-7
Cox (FSS), 484-488, 532
Davis (FSV), 193-195
Durlacher, 108
Eddy, 117-120
Flanders (VFSB), 162-163
Fuson, *~~105~~ 105
Gainer, 166-167
Gardner (FSH), 208-209, 236
Halliwell (NRE), 226-227
Halliwell (NRNT), 89, 328
Halliwell (PRNT), 259-260
Henry (FSSH), 383-387
Herd (AMSS), II, 1
Hubbard, 375-377
Hudson (FSM), 278-280
Ives (SA), 30-~~33~~ 33
Ives (SB), 190-193, 168-171
Johnson (SMM), VI, No. 502
Jones, 3, 8, 299
Journal (AFL), XXVI, 356-357;
XXXI, 78, 160; XXXIII,
92-93; XXXIX, 151-153
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Kennedy (AB), 60-61
Kennedy (TAB), 191-193
Kincaid No. 1, 25
Leisy, 32-34
Leisy (LAS), 18
Leisy (SPS), 82-83
Linscott, 166-167
Lomax (ABFS), 320-322
Memoirs (AFS), XXIX, 24-27
Morris, 420-422
Owens (TFS), 10-11
Pound, 231-232
Pound (Syllabus), 42-43
Randolph, I, 391-393
Rimbault (NR), 32-33
Rimbault (ONR), 34-35
Scarborough (SC), 296-298, 435
Scott (SA), 29
Sharp, II, 38-39
Sharp (100), 132-133
Shearin (SKFS), 30
Shoemaker (MMP), 121, 153
Shoemaker (NPM), 102, 131,
116-117
Stout, 24-27
Terry, I, 2-3
Wier (SCLS), 230
Wolford (~~PRNT~~), 24-25
Wyman (LT), 14-17

Billy Boy cont'd

Oh, where have you been, Billy Boy, Billy Boy?
Oh, where have you been, charming Billy?
I have been to choose a wife,
She's the joy of my life,
But she's a young thing and cannot leave her mother.

Did she ask you to come in, Billy Boy, Billy Boy?
Did she ask you to come in, Charming Billy?
She did ask me to come in,
With a dimple in her chin—
She's a young thing and cannot leave her mother.

Did she ask you to sit down, Billy Boy, Billy Boy?
Did she ask you to sit down, charming Billy?
She did ask me to sit down
With a curtsey to the ground;
She's a young thing and cannot leave her mother.

Did she set for you a chair, Billy Boy, Billy Boy?
Did she set for you a chair, charming Billy?
Yes, she set for me a chair,
She's got ringlets in her hair,
But she's a young thing and cannot leave her mother.

Can she make a cherry pie, Billy Boy, Billy Boy?
Can she make a cherry pie, charming Billy?
She can make a cherry pie
Quick as a cat winks her eye,
But she's a young thing and cannot leave her mother.

Can she make a feather-bed, Billy Boy, Billy Boy?
Can she make a feather-bed, charming Billy?
She can make a feather-bed,
Place the pillows at the head,
But she's a young thing and cannot leave her mother.

Did she ask you for a ring, Billy Boy, Billy Boy?
Did she ask you for a ring, charming Billy?
Yes, she ask me for a ring,
And I'd give her anything,
But she's a young thing and cannot leave her mother.

YOUNG MAN WITH A LAZY WIFE

also known as

As the Dew Flies Over the Green Vallee	Me Old Wether's Skin
Badoo	Nickety Nackety
Cooper of Fife	The Old Man in the West
Dadoo	The Old Man Who Lived in the West
Dan-Doodle-Dan	The Old Sheepskin
Dan-You	Riddleson's Daughter, Dinah
Gentle Fair Jenny	Risselty, Rosselty, Now, Now, Now
Gentle Jinny Fair Rose	Rugleton's Daughter of Iero
Marie	Sweet Robin
Gentle Virginia	The Unwilling Bride
Kitty Lorn	Wee Cooper o' Fife
Married Me a Wife	Wife Lapped in Morrel's Skin
The Wife Wrapped (Wrapt) in Wether's Skin	

According to Child (No. 277), this song probably derived from the old folk tale about the wife lapped in Morrel's skin—a folk tale that dates back to the last half of the 16th century. Child's "probability" reckoning skipped two centuries, because his earliest recorded text is from the late 18th century. Actually, we could relate this story to a whole host of stories founded on similar themes, if it would prove something to do so. We could even relate it to Shakespeare's Taming of the Shrew, since that is its theme, but we could show no other basis for such a relationship.

There are many versions and variants of this song extant in America and Europe, some of which have become combined and confused with other songs. The basic outline of the song is always the same in the United States, but details in some versions vary greatly. Brown, Flanders, Pound and Randolph all report unusual versions of the piece (see references below). Botkin (APPS), 368, reported the chorus as a game song from Oklahoma. Other interesting pieces to compare are:

He Courted Her in the Month of June — Brown, IV, 345-346; Jennifer Gently — Cazden, II, 36-37; I Bought Me a Wife — Pound, 236-237; The Husband's Complaint — Hecht, 106; Robin — Ives (SB), 68-69; Robin-A-Thrush — Baring-Gould (EFSS), 102; There Lived an Old Man in Dover — Creighton (MFS), 123, and Young Man With a Lazy Wife (version B) given below.

Song still enjoys a measure of popularity in the United States, probably due to the singing of such professional folk-singers as Burl Ives.

References

- | | |
|---------------------------------|--|
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| Arnold, 110-111 | Flanders (BMNE), 221-222 |
| Barry (BBM), 322-325 | Flanders (GGMS), 84-86 |
| Belden (BS), 92-94 | Flanders (VFSB), 222-225 |
| Belden (PLSB), No. 10 | Ford (SH), 271-274 |
| Best, 97 | Ford (VSBS), 192 |
| Botkin (APPS), 368 | Friedman, 450 |
| Brewster (BSI), 151-154 | Gainer, 90-91 |
| Brown, II, 185-187; IV, 113-116 | Greig, I, art. 13; II, art. 122 |
| Brown (BLNC), 9 | Greig & Keoth, 218-220 |
| Bulletin (TFS), VIII, 74 | Henry (FSSH), 125 |
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| Campbell & Sharp, No. 33 | Hudson (FSM), 123 |
| Chase (AFTS), 122-123 | Hudson (SMFL), No. 21 |
| Child, V, 104-107 | Ives (SB), 200-201 |
| Coffin, 146-148 | Jamieson, I, 319-325 |
| Cox (FSS), 159-163 | Journal (AFL), VII, 253; XIX, 298; XXVIII, 200; XXX, 328; XXXIX, 109; XLVIII, 309; LVI, 103. |
| Cox (TBFS), 57-60 | Journal (FSS), II, 223; V, 260 |
| Creighton (TSNS), 94-95 | |
| Davis (MTBV), 305-315 | |
| Davis (TBV), 497-504, 597. | |
| Downes (1943 ed), 226-227 | |

Korson (PSL), 41-42	Quarterly (HFL), IV, No. 3, 41
Leach (BB), 658-660	Quarterly (SFL), XI, 134-135
Leisy, 348-349	Randolph, I, 187-188
Leisy (SPS), 103	Sharp, I, 271-274
Lomax (FSNA), 167	Sharp (AEFS), 27-31
Lomax (OSC), 131	Sharp (FSFS), No. 97
Moore (BFSS), 124-126	Sharp (100), 158-159
Morris, 322-323 :	Shearin (SKFS), 8
Niles (BB), 310-313	Wells, 121
Pound, 16-18	Whitelaw, 333

Young Man With a Lazy Wife Version A

Young Thomas Brown married him a wife,
Jennifer June of the Jones family,
To be the sweet comfort of his life,
As the dew flies over the green valley.

Young Thomas he took his new bride home,
Jennifer June of the Jones family,
But should have been wise and lived alone,
As the dew flies over the green valley.

She would not into his kitchen go,
Jennifer June of the Jones family,
She feared to soil her brand new clothes,
As the dew flies over the green valley.

She would not carve and she would not spin,
Jennifer June of the Jones family,
Afraid she'd soil her lily-white skin,
As the dew flies over the green valley.

One day when Tom came in from the plough,
Jennifer June of the Jones family,
He asked, "Is my dinner ready now?"
As the dew flies over the green valley.

"O leave me alone, you ugly elf,"
-Jennifer June of the Jones family-
"And you can cook dinner for yourself!"
-As the dew flies over the green valley.

Young Thomas went out to his sheep fold,
-Jennifer June of the Jones family-
He drew an old sheep up to the pole,
-As the dew flies over the green valley.

He drew the old sheep up to the pin,
-Jennifer June of the Jones family-
And rapidly he took off her skin,
-As the dew flies over the green valley.

He put the skin over his wife's back,
-Jennifer June of the Jones family-
He took his whip and made it crack!
-As the dew flies over the green valley.

"I'll tell my Pa and brothers three,
-Jennifer June of the Jones family-
How cruelly you are treating me!"
-As the dew flies over the green valley.

"Go tell your Pa and all your kin,
Jennifer June of the Jones family;
"I'm tanning for you an old sheepskin."
-As the dew flies over the green valley.

He never again knew care or strife,
-Jennifer June of the Jones family-
For he had cured his lazy wife,
As the dew flies over the green valley.

Young Man With A Lazy Wife Version B

also known as

Bought Me a Wife

Niggl'jy Naggl'jy

I Bought Me a Wife

Ti Risslety Rosslety

This is clearly related to version A (above), but it seems to have suffered from oral transmission considerably more than its predecessor. It is sometimes confused with two other songs, The Farmyard and The Swapping Song. See and compare the versions in Arnold, 36; Lomax (OSC), 131; Pound, 236; Cambiaire, 78; Halliwell (NRE), 6-8; Owens (TFS), 34-36; Randolph, III, 190-192; Rimbault (NR), 54-56; and Talley, 145.

B

There was a wee cooper who lived in Fife,
Nickety, nackety, noo, noo, noo,
And he married him a gentle wife.

Hey! willy wallacky, Hey!

John Dougal was true,

And rushity, roo, roo, roo!

She would not bake, she would not brew,
For spoiling of her lovely hue.

She would not milk and she would not churn,
She did not work and would not learn.

The cooper went down to his wood shack,
And put a sheepskin cross her back.

"I dare not thrash for your gentle kin,
But I would thrash my own sheepskin."

He brought two cows and she milked them good,
And she even chopped and corded wood.

Now come all ye men with a lazy wife,
And train her like the wee cooper o' Fife.

No. 2310

ZIP COON

also known as

Old Zip Coon

This song dates from the early 1830s, though the tune is much older. Composition is attributed by some to George Washington Dixon and by others to Bob Farrell. Dixon and Farrell were two of America's earliest "blackface" entertainers. However, it was Farrell who publicly introduced the song at the Bowery Theatre, New York City, August 11, 1834. The tune was not always the same as the one now known. A version published by G. Willig in the early 1830s had an air that is a combination of two melodies, "The Glasgow Hornpipe" and "The Post Office Hornpipe." Since the more popular version resembles a rough jig dance called Natchez Under the Hill, several collectors say it was taken from that piece. Actually, the tune is a variation of an old Irish reel, The Old Rose Tree, or, The Rose Tree in Full Bearing. Many songs are sung to the same air or close variations of it, and several are just as well known. One piece, TURKEY IN THE STRAW, is certainly better known to modern Americans. Other songs sung to the same air are All Bound Round With a Woolen String, My Old Granny, There Was a Little Hen, and the Civil War song, There Was an Old Soldier and He Had a Wooden Leg. English variants are known as The Haymakers Dance and Old Mother Oxford.

An original sheet music version of Zip Coon was reproduced for Damon's Series of Old American Songs. A minstrel version is in Christy's Negro Songster, New York, N. Y., 1855, pp. 177-180.

References

- | | |
|-----------------------------|----------------------|
| Belden (BS), 505-506 | Lloyd, 80-81 |
| Brown, III, 503-504 | Loesser, 106-108 |
| Dowdes, 118-121, or 144-147 | Lomax (FSNA), 95-96 |
| Ford (TMA), 413-414 | Nathan, 167 |
| Keach, 30-31 | Randolph, II, 378 |
| Linscott, 101-103 | Sandburg (AS), 94-97 |
| | Spaeth (REW), 17-19 |

Zip Coon

Now ole Zip Coon he is a learned scholar,
Now ole Zip Coon he is a learned scholar,
Now ole Zip Coon he is a learned scholar,
Sings possum up a gum tree an' coony in a holler.

Possum up a gum tree, Coony on a stump,
(repeat line twice again)
Den ever double trouble Zip Coon will jump.

Well now ole Sukey blueskin she fell in love with me
(repeat line twice again)
She took me to her house to have a cup o' tea.

Did you ever see de wild goose sail upon de ocean?
(repeat line twice again)
O de wild goose motion is a very pretty notion!

Ebry time de wild goose beckons to de swaller
(Repeat line twice again)
You can hear him google google, google google geller.

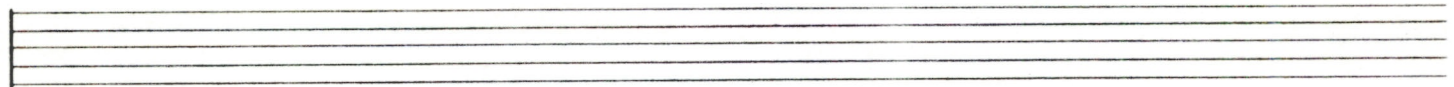
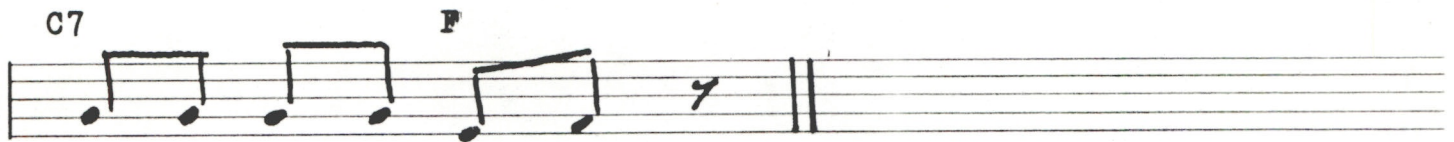
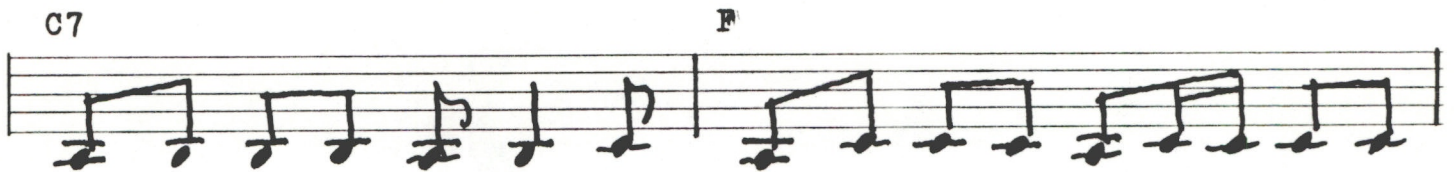
My ole Missus she's mad at me,
(repeat line twice again)
Kase I wouldn't go wid her to ole Tennessee.

I went down to Sandy Holler tother afternoon,
(repeat line twice again)
An' de fust man I met dar was ole Zip Coon.

Now ole Zip Coon he is a natty scholar,
(repeat line twice again)
Kase he plays upon de Banjo "Cooney in de holler."

No. 1

ABEL BROWN



No. 21

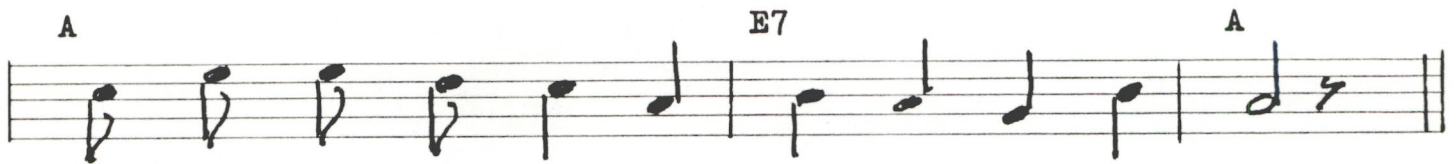
A-HUNTING WE WILL GO I



1. A - HUNT - ING WE WILL GO, A -



HUNT - ING WE WILL GO; WE'LL CATCH AN OLD FOX, AND



PUT HIM IN A BOX, A - HUNT - ING WE WILL GO.

No. 71

APPRENTICE BOY I



1. I — WAS RAISED UP IN BOS - TON, BUT



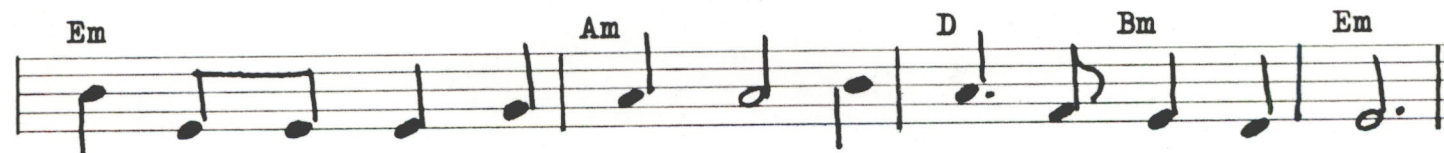
IN A LOW DE - GREE; MY PAR - ENTS DO - TED ON ME: AN



ON - LY CHILD, YOU SEE. I RIPPED AND ROVED AND



RAM - BLED, AND BY FAN - CIES WAS MIS - LED; AND



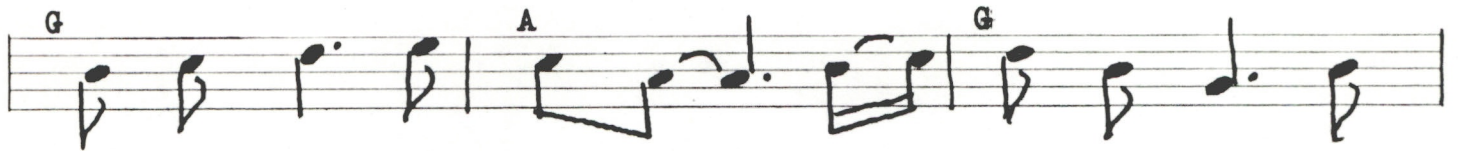
THEN I BE - CAME A HIRED - MAN, AND ALL MY JOYS WERE DEAD.

No. 126 A

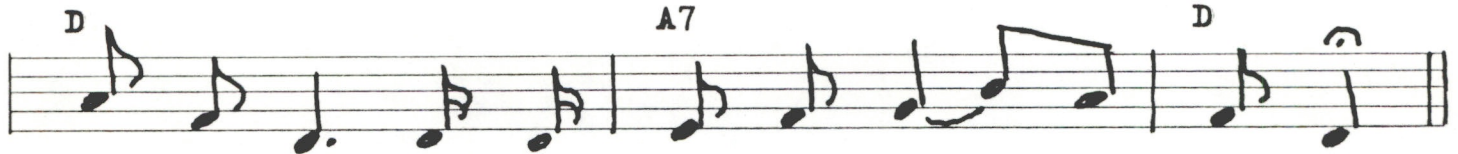
BARBARA ALLEN



1. IN YOND - ER TOWN WHERE I WAS BORN, THERE—



LIV'D A FAIR YOUNG MAID - EN;— SHE— WAS THE PAIR - EST



OF THEM ALL, AND HER NAME WAS BARB'— RA AL - LEN.

No. 153

BETSY EVANS

1. YOUNG BET - SY WAS — A LA - DY FAIR, —

WHO SAILED — O - VER — FROM LON - DON THERE; —

A SER - VANT MAID — SHE WAS BOUND TO BE, —

— WHICH SUIT - ED BET - SY — TO A HIGH DE - GREE. —

Chord symbols: Bb, F7, Bb, Bb, Gm, C7, F, F7, Bb7, Bb7, Eb, Eb, Bb, F7, Bb.

No. 271

CARELESS LOVE A

F C7 F

1. OH, LOVE, OH, LOVE, OH, CARE - LESS LOVE, —

F C7

— OH, LOVE, OH, LOVE, OH, CARE - LESS LOVE, — OH,

F Bb

LOVE, OH, LOVE, HOW CAN IT BE, — I —

F C7 F

LOVE SOME — ONE WHO DON'T LOVE ME? —

YOUNG MAN WITH A LAZY WIFE

Version A



Young Man With a Lazy Wife Version B

